HE three popular and beautiful actresses who are pictured on this page never need look for ward to the time when they will stop reigning in the hearts of womankind. They could hold them forever with only their perfect clothes as an attraction, for where could women find better entertainment than in analyzing thousand-dollar gowns and hundred-dollar hats? And is it not wonderful to be-

side than the right, while a huge pale pink dened with money. Instead of plumage of

as \$100 worth of feathers alone being use to form the wreath.

Just a Few Hats.

The smart hats worn at present are many in design and material. Those "molded over," as the phrase goes, with their fabrics are charming (especially if great care is taken not to make them too heavy-a fate which overtakes the felt and velvet hat very frequently). There have been some charming lyory hats of this description, notably one of dull moire in a deep grayish tone of cream, trimmed with a great cluster of very soft feath-ery black marabou. The lining was of black tulle. A chapeau of olive green peau de soie is trimmed with olive and black de sole is trimmed with olive and black plumage and wings and lined with ivory, and a third model of several lovely shades of saxe blue and mauve turning to gray is molded of shot nauve and gray taffetas.

The Small Hat Later On.

Those who can foresee the future say that the small hat, but with a more or less big trimming, will arrive sooner or later. An elegant model seen recently was a small tricorne with a mass of plumagefantaisie, as they say in Paris-projecting from the sides. There is a lot of "outline" about those little hats with big trimmings, and though they may not be immediately a vogue they will get their innings sooner or later. The little hat refuses to poise with success on anything but a soft, loose wealth of hair, but, of course, given that, its success is second to

But fashion is accommodating and sympathetic all the time. The higher crowned hats that are longer from back to front than across the head make amends for skimpy front hair wonderfully well. There are two kinds of higher crowned hats just now, one amazone and the other direc-toire, the latter with a brim that is almost as perpendicular as the crown and very narrow. Both of these shapes are generally adorned with ostrich feathers, but some amazones have been very successfully trimmed with bunches of quills fastened in at the side with a backward movement.

A New Toque.

The newest in smart millinery is the broad velvet toque in a variety of shades. but chiefly in ruby and sapphire-lovely tints of red and blue-trimmed with a band of skunk or fox and a black aigret. Then there is the large velvet hat with the velvet stretched tightly over the entire shape and a wonderful aigret in the same shade. These algrets cost sometimes \$25 or \$50, so it is easily understood that the hat when complete is a trifle expensive. In fact, the wearer of it may rely upon being somewhat exclusive.

A style that is more within the means of all and which is equally pretty has the trimming in large choux of taffeta pinked at the edges. Three of these choux con-stitute a trimming, placed one next the other in one or more colors, according to

Another fancy in choux is in imitation Another fancy in choux is in imitation of grapes, small silk balls made over wool, in green, purple, brown, black or whatever shade you please. Black felt hats are relieved with three of these bunches of grapes in purple or green with excellent effect.

Barnyard Feathers on the Hat.

Cocks' feathers are the fashion. They have taken the place of the costly plume. What was the use of putting \$50 or more into a plume when there were so many other ways of building up the towering. spreading hat? The milliners say that the weather cock of fashion, which only a short time ago took an alarming twist in the direction of extravagance where headgear was concerned, seems to have "set fair" for the woman who is not overbura rare and expensive kind we are giving allegiance to the waving plumage of the autocrat of the farmyard. His feathers, introduced in every shade or form which the fancy of the milliner can suggest, are tied within.

One milliner who dwells with rapture of man can make a woman take off an evening headdress, and the new headdress in ivory poplin and wreathed with a thick full ruche of undyed ostrich tips in beige mothers exclaim in pieus horror, as much being used extensively as a decoration. Somebody has named this top piece the mothers exclaim in pieus horror, as much

the Most Reliable Parisian Ateliers Word From

PARIS, November 9, 1907. OCIETY here at the Ville Luminiere is all agog over the unique partnership existing between Mme. Anna Gould and her intimate friend, Mrs. Rutherford Stuyvesant, who have planned a social campaign along American lines-that of the smart New York-Newport variety. And it is said by those who have heard the plans discussed that they will inspire even the blase old Faubourg set with some interest in the game. It is the intention of these wealthy young matrons to give during the season a series of dinners, balls and receptions that will rival in novelty and brilliance the salons of the French leaders. In anticipation of this social war the magnificent palace of Mme. Gould. apon which Count Boni spent so many of his wife's millions, has been in the hands about wherever the breezes elected to send her paper kite. Children and their now than when Mme. Anna's little powder puff of an ex-husband was the lord and master of this modern Trianon. The other partner, Mrs. Stuyvesant, will do the henors at her chateau just outside Paris as hostess for the week-end parties of the firm, and one can be assured that novelty will not be lacking at these gatherings.

of a Dutch nobleman. This campaign would seem to discount the rumor that Mme. Anne Gould is again going to risk her luck in the matrimonial market by buying some more stock in the Castellane family, represented by her husband's cousin, Prince de Sagan.

Kiteflying Debutantes.

Kiteflying just now is one of society's diversions, and among Parisian debutantes it has been taken up with a vim. As one girl said to me about the sport, "Kiteflying is splendid exercise for the figure and gives you such a fine appetite this girl flying her kite out in the Bois in the early morning hours clad in a chic blue sweater, a navy blue short skirt. stout shoes with low heels, heavy gray

not reach the height of all their sartorial created here at the capital serves as a glory until they achieve the prefix madame to their names.

The Patented Gown the Latest.

The patented gown is the very latest novelty in the fashion world. The great fashion artists are growing tired of seefor breakfart." And a pretty sight was ing their ideas copied by artists who have less art and originality to dispose of, and one of them has taken to patenting his best creations before launching them. There is hardly any doubt that his examstout shoes with low heels, heavy gray gloves and a blue and white tam-o'shanter on her fluffy, fair head. She certainly was the embodiment of health, running about wherever the breezes elected to send her paper kite. Children and their bonnes were about the grounds playing the fascinating and favorite game of diabolo, and the youngsters looked too cute for anything in their winter coats patterned after those of the grown-ups.

Red is always a favorite color for the small girl's raiment, and this season it is

The price of a Rue de la Paix gown may as hostess for the week-end parties of the firm, and one can be assured that novelty will not be lacking at these gatherings.

Mrs. Stuyvesant, although accounted an American society woman and a member of Mrs. Astor's renowned Six Hundred, is a Hollander by birth and before she married her present husband was the Countess Matilde de Wassanger, widow.

Models From the Maison Rouff.

M. Rouff, the famous couturier of the Boulevard Haussmann, has a very picturesque model, to be seen by special favor, which he has named "Sans Souci." It is a theater or reception costume of almond green crepe de chine with broad bands of velvet woven in the material. The sleeves of old gold lace are an unusual feature and in their wrinkled snug-ness are characteristic of the latest style. The little fichu, which is loosely knotted on the front of the bodice, is of velvet, which also makes the girdle, from which depend long fringed ends. The creation is laid over a foundation of pale yellow taffeta, and the glints of gold to be caught as the wearer moves about are fascinating. The illustration does little justice to the actual frock, which is one of the most charming models I have seen this season. A delightful wrap, composed especially for this frock, is of green vel-vet falling a little below the waist line. In the back the drapery takes the form of a hood, from which hang long tassels. The edges of the wrap in some mysterious fashion are hemstitched, and the full flounces on the gathered velvet muff are treated in the same fashion. Chiffon also beautifies this muff, and a big rose in gold tissue completes this seductive har-

The same artist has on view a smart evening confection of black volle ninon into which bands of black satin ribbon, printed with a pompadour flower pattern, have been woven. Fringes of jet fall from the bodice, and a glittering transparency of jet outlines the decoliete neck, and nothing enhances the beauty of the wearer more than this jet embroidery. An apricot liberty satin foundation is just perceptible beneath the voile. M. Rouff is responsible for a charming street suit of blue cloth—that is, the high waisted skirt is of the navy blue cloth, while the simply cut coat of gray cloth is embroidered with blue passementerie. Buttons from which depend small tassels figure on a crehelated application of blue cloth. The armholes are embroidered with pas-sementerie, and the sleeves are threequarter length. Still another distinguished frock to be seen at this atelier is of mole-colored voile laid over old blue liberty satin. The basque bodice is em-broidered with narrow taupe ribbon on a vieux blue ground, the now indispensable tassel trimming repeating the same shades. The skirt is, as usual, slightly high at the back, and the sleeves come only to the elbow.

The Theater Wrap.

So magnificent and distinctive nowadays is the theater wrap that it occupies a place apart in the smart woman's mind, the cloak that matters and the coiffure. The dress itself is quite a minor consideration. Apropos of the shawl-like shape of the cloak of the hour, many handsome old shawis with netted fringes long laid aside as useless might now see the light again and make up well into the fashion-able theater wrap. There are many peo-ple—especially those who have passed middle age, shall we put it?—who prefer a coat to a cloak for evening wear, the latter, with its voluminous draperies and immense sleeves, making them look too bunchy. For them there is the loose, semi-fitting three-quarter length or rather semi-fitting three-quarter length or rather longer shape, which falls away from the figure and reveals a daintily embroidered vest. The curve of the waist at the back must be clearly indicated in these coats both for day and evening wear. This is absolutely necessary if the coat is to pass muster as of this season's date. The horrible shapeless sack back is quite de mode and must not be confounded with the empire back, a very different story.

garments, the corset remains the founda-tion for good dressing. It must be very supple and woven to imitate knitting.

The texture stretches perpendicularly and not, of course, horizontally. Whatever may be said to the contrary, tight lacing is not indulged in by the woman of fash. is not indulged in by the woman of fashion. If possible the corset should be cut being introduced for evening wear. Mara-

beaver with a slashing big bow of moire ribbon or it is a close-fitting tricorne trimmed with a military pompon. Of course this costume is merely o e for everyday wear. The French child is never overdressed for any occasion, and even the young girls are simply gowned until they "come out." and even then they do the simple to gauze in a most found in the shops. Whether the corset should be high or low depends entirely on the wearer, and a good corset maker's advice sflouid be followed in the matter. As a rule, the best corsets over here are they "come out." and even then they do the simple to gauze in a most bewitching form, so that the whole head is enveloped with the soft fluffy wrap, which is eminently becoming, encircling the head, and giving fresh beauty to the bered that everything in the dress line a corset is not perfectly comfortable it. bered that everything in the dress line a corset is not perfectly comfortable it created here at the capital serves as a should not be worn. Comfort will almost always insure elegance. The laces should be wide open when the corsets are I'nt on, and they should be pulled down all round and the suspenders fastened to the stockings. Finally the laces should be tied at the back, as much space as possible being left above and below the waist. The laces should always be undone before re-moving the corset or it will not remain in good shape. A corset should be loose, not tight fitting, and, however loose it is, if badly cut and worn with broken or ill placed whalebones it may be very harmful.

CATHERINE TALBOT.

THREE-PIECE COSTUME.

The fashionable skirt for the three-piece costume or any dressy gown, in fact, will touch the ground as much as three inches in the front and from five to six inches in the back. It will hang in long, graceful lines unbroken by flounces. Its ornamentation will all be toward the bottom. When filmy materials are used, such as marquisette and voile, this skirt will either be gored or it will be gathered and plaited a trifle at the top, the fullness being correctly distributed at the waist line. This style of skirt, which lies on the ground all the way around, when made

ground all the way around, when made up in other than transparent fabrics is often cut circular.

The waist will be an elaborate combination of lace, exquisite trimmings and the fabric of the costume and in design will frequently show the short empire effect at the back. The coats will often introduce a directoire effect showing a shortened waist line, big pocket flaps, flaring cuffs and rather full three-quarter sleeves. Broadcloth, dyed lace and velvets will be combined in these costumes. vets will be combined in these costumes. They will display much self-trimming. Many cordings of the same fabric as the gown will be used, as well as ruchings and plaitings when the material is of a

filmy texture.

A high novelty for the three-piece costumes will be the imported silks which show suiting designs, some woven and some printed. These are especially at-tractive in tussah silk printed in a sergor striped suiting pattern. The costume idea is just as pronounced a winter fashion for certain occasions as the mannish tailor-made suit.

The Nosegay Fashion.

That very charming habit of wearing a ouquet of flowers tucked into the corsage is again universal among the best dressed women, only as often as not the flowers worn are artificial.

A bunch of malmaisons, of roses or of violas is modish. The first-named blossoms wear well, and so real ones are chosen in preference to made ones; but who regards it much as the Frenchwoman roses soon droop and violas cannot alused to regard her theater toque. It is ways be obtained, so in their case artificial blossoms are preferred.

Roses for the corsage are sold singly, with an enormously long stalk, but violas are best liked in a big bunch, deftly arranged in a most natural looking group.

The jewelers have produced a nosegay brooch that clasps the bouquet round the stalks and sacurage it to the bodies or stalks and secures it to the bodice or coat. It has a humped bar across it, through which the stalks are slipped. Ornamented with diamonds, which sparkle like dewdrops among the foliage, the brooch is a very pretty addition to the

Dainty handy bags in white kid for the theater and evening wear look lovely when decorated with graceful trails of flowers reproduced with tiny shaded ribbon, closely gathered, to form relief Wide belts made of the same delicate material are sometimes successfully pow-dered with clusters of variegated pansies stamped on the foundation with colored empire back, a very different story.

In spite of the vogue for enveloping garments, the corset remains the foundation of the blossoms, and laid flat, with but a



· A STYLISH STREET GOWN.



AN EVENING GOWN, PICTURE FROCK AND WRAP BY ROUFF.